

MIDDLETOWN TOWNSHIP PUBLIC SCHOOLS

Rock History and Popular Culture - Grades 9-12 (Half Year Course)

Written January 2020 - February 2020

Adopted by the Board of Education on May 27, 2020

(Revised March, 2021 to meet the goals and standards of the new 2020 New Jersey Student Learning Standards – Visual and Performing Arts and the 2020 New Jersey Student Learning Standards – Career Readiness, Life Literacies, and Key Skills)
Standards Update 2022

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**MIDDLETOWN TOWNSHIP BOARD OF EDUCATION
EQUAL OPPORTUNITY POLICIES**

The Middletown Township Board of Education affirms its responsibilities to ensure all students in the public schools of this township equal educational opportunity regardless of race, color, creed, religion, sex, ancestry, national origin or social or economic status. Lack of English language skills will not be a deterrent to admission to any program. No otherwise qualified handicapped individuals shall solely by reason of their handicap be denied the benefits of or subjected to discrimination in any activity.

The school system's Affirmative Action Plans for School/Classroom Practices are on file in the Superintendent's office.

AFFIRMATIVE ACTION GRIEVANCE PROCEDURE

The Board of Education has established a procedure for staff, students or parents on a student's behalf to follow in filing a complaint dealing with alleged violation, misinterpretation or inequitable application of the policies and practices of the school district relative to provisions of Federal and State anti-discrimination legislation. Details of the grievance procedures are included in the school district's policy manual under Policy #2260.

The Building Principal or designee serves as the first step of this grievance procedure.

The District Affirmative Action Officer is:

Charlene O'Hagan, District Director of Human Resources and Instruction
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

The District 504 Compliance Officer is:

Michele Tiedemann, District Director of Special Education
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum** DISTRICT

PHILOSOPHY OF INSTRUCTION

In order to prepare our students for the ever-increasing demand for a literate, technology-oriented workforce, Middletown Township Public School District embraces an instructional philosophy that is student-centered, inquiry-based, and that differentiates instruction based on student's individual abilities.

Teachers, as facilitators of lifelong learning, challenge students by providing an environment in which the students become active participants engaged in working together on projects and in solving problems that involve or simulate authentic data and events.

Students learn to value a variety of different approaches and are taught to take responsibility for their own meaningful learning as they become more adept at communicating their reasoning and in asking questions to help clarify their thinking and that of their classmates.

COURSE PHILOSOPHY

Rock History and Popular Culture is a music appreciation course surveying the influence of culture and music on America and the world from the early 1900s through the present. All course activities and concepts satisfy the New Jersey Student Learning Standards. This course is geared for the music enthusiast through the practicing musician. With this in mind, students will explore the broad variety of music and musicians from the early days of American music to present day trends in popular music. Students will explore the relationship between historical events, cultural trends, and music.

INTRODUCTION

The goal of the New Jersey Student Learning Standards is to provide consistent standards and prepare students for college and careers, so that when they graduate they will have met benchmarks that will allow them to succeed in college or the 21st century workforce regardless of where in the state they have lived. The curriculum is aligned to the New Jersey Student Learning Standards developed by the New Jersey Department of Education to guide districts as they design curriculum that will support the work of teachers and promote student achievement.

Middletown Township Public Schools - Rock History and Popular Culture Curriculum

New Jersey Student Learning Standards	21st Century Themes
NJSLS that apply to the course https://www.state.nj.us/education/cccs/	Summary of NJDOE 21 st Century Themes https://www.state.nj.us/education/aps/cccs/career/

We believe our music curriculum should provide quality experiences that are musically meaningful to the education of all of our students. Our teaching philosophy is rooted in the belief that students learn best when they are able to connect with the material to which they're introduced. We use rock and popular music as a lens to better understand history and culture. The students will make connections to their own personal music choices and the history rooted in them. Our techniques empower students to become more critical listeners and thinkers. Our approach is student-center, media-based, and while music focused, interdisciplinary. The activities suggested are meant to guide the students in the journey of tackling the bigger essential questions of each unit of study. Curriculum units for all grade levels follow the same format and include the following:

- The NJSLS that are aligned with the unit, including 21st Century Themes
- Enduring Understandings
- Essential Questions
- Student Learning Outcomes
- Suggested Resources/Materials

The recommended activities section on the following pages includes activities for the purpose of differentiating instruction to meet the needs of Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students. The following are suggested modifications for teachers to use in each unit as appropriate:

- Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community.
- Provide students with choices including multiple options for how they can represent their understandings (e.g., conversations via digital tools such as Google Meet, experts from the community helping with a project, journal articles, biographies, multisensory techniques --auditory/visual aids: pictures, illustrations, graphs, charts, data tables, multimedia, modeling; etc.).
- Provide multiple grouping opportunities for students to share their ideas and to encourage work among various backgrounds and cultures (e.g. multiple representation and multimodal experiences).
- Engage students with a variety of Science and Engineering practices to provide students with multiple entry points and multiple ways to demonstrate their understanding. (Science specific)
- Use project-based learning to help students engage with content in an authentic way.
- Structure learning around explaining or solving a social or community-based issue.
- Provide ML students with multiple literacy strategies.
- Collaborate with after-school programs or clubs to extend learning opportunities.
- Alternative assessments

The district's expectation is for **ALL** teachers planning instruction for students with IEP's to thoroughly read and implement modifications and accommodations accordingly and consult with co-teacher. Accommodations and Modification are required for the following student groups: Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students.

Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSLS, according to N.J.A.C. 6A:8-2.

- 1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.**
- 2. District boards of education shall integrate into the curriculum 21st century themes and skills [\(N.J.A.C. 6A:8-3.1\(c\)\).](#)**

Twenty-first century themes and skills integrated into all content standards areas [\(N.J.A.C. 6A:8-1.1\(a\)3\).](#)

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

ADOPTED TEXTBOOK/PROGRAM and RESOURCES

teachrock.org

Chang, Jeff. *Can't Stop, Won't Stop*. 1st Edition. New York, N.Y. Picador Press. 2005. Print

Friedlander, Paul. *Rock & Roll: A Social History*. 2nd Edition. Massachusetts: Westview Press. 2006. Print

Larson, Thomas. *History of Rock & Roll*. 2nd Edition. Iowa: Kendall/Hunt Publishing Co. 2007. Print

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Recommended Time Frame and Sequence

1st Marking Period:

Unit #1: Roots of Rock and Roll

Unit #2: Rock and Roll Explosion in the 1950s

Unit #3: Trends in Rock in the Early 1960s

2nd Marking Period:

Unit #4: Trends in Rock in the Late 1960s

Unit #5: Fragmentation in Rock in the 1970s

Unit #6: Fragmentation in the Punk Rock Era

Unit #7: The Future of Rock and Roll

Assessments: Two Quarterlies, unit assessments, including written formative assessments, non-formative observed assessments.

Each unit includes objectives and activities that are related to “big idea” themes, as demonstrated in the essential questions and enduring understandings. Background knowledge will be drawn from the recommended classroom textbook, as well as supplemental resources from the website, “Rock and Roll: An American Story,” found at www.teachrock.org. Variations may occur on the timeline based on snow days, assessment dates, and breaks from school. Teachers will adjust accordingly, and modify based on the needs of the students. Upon successful completion of this course, students will have studied the diverse musical styles of America from the early 20th century to the present day. Students will have developed an understanding of how music is a living document to study culture.

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Unit 1 - Roots of Rock and Roll	Duration
Summary: This unit will cover important musical inventions in the late 1800s and early 1900s. It will cover where and how music became popular in America, and how the influences of England affected the music here.	7 classes

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • The importance of R&B as a musical gateway to the Rock and Roll of the mid-1950s • The role of labels like Atlantic Records in circulating R&B to both a black and a white audience • Difference recognition between R&B and early Rock and Roll • Sound, mood, tone, instrumentation by era and genre 	<ul style="list-style-type: none"> • Why Study Rock and Roll? • What is the role of recording technology in the expansion of music? • How did the radio affect the development of the music industry? • What are the traditional subgenres of the Black roots of Rock and Roll? • What are the traditional subgenres of the White roots of Rock and Roll?

NJSLS for Unit 1
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.</p> <p>9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.</p> <p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.</p> <p>Interdisciplinary Connections: <u>NJSLS English Language Arts & Literacy</u></p> <p>SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
<ul style="list-style-type: none"> ● Using a listening template to understand a song. ● Understand Rock and Roll as a visual culture, as performance, as literary form, and the industry and technology of Rock and Roll ● Understand how Blues influenced Rock and Roll ● Understand the importance of the Black Roots of Rock including Country Blues, Classic Blues, and Urban Blues. ● Understand the importance of the White Roots of Rock including Bluegrass, Honky-Tonk, Western Swing. ● Identify the main instruments in the White Roots of Rock traditional country music including the banjo, fiddle, and acoustic guitar. 	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none"> ● Lectures ● PowerPoint ● Listening Activity: Song of the Day - ● Use a timeline to compare historical context with song creation ● Listening Activity: Compare and contrast each of the subgenres in the Black Roots of Rock and the White Roots of Rock and identify distinguishing characteristics ● Students create their own record player using common items. Working in small groups, students understand the music is contained directly on vinyl records. ● Students research elements of the four main types of recording technology and how it changed music (the phonograph, magnetic tape, multi-track recording, digital). 	<ul style="list-style-type: none"> ● teachrock.org resource ● Book 1- The Birth of Rock ● Song of the Day ● Listening Template- Song of the Day ● Teacher created PP ● Aural examples of Unit genres

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Unit 2 - Rock and Roll Expansion in the 1950s	Duration
<p>Summary: This unit will introduce early American genres of music and how the musicians used them to crossover and combine to create Rock and Roll in the way we understand it. This leads us into Elvis and his influence on music and the culture during an important time in our country's changing landscape.</p>	<p>7 Classes</p>

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> ● The role of the electric guitar as a central instrument in early Rock and Roll ● Songs that spoke directly to the emerging audience of white, teenage music listeners in relation to demographic ● The role of Rock and Roll pioneers as “crossover” artists with appeal to both black and white audiences ● The complexities of race relations in the 1950s 	<ul style="list-style-type: none"> ● Why did Rock and Roll “explode” as a distinct style of music? ● Who were the first and second generation pioneers of Rock and Rollers? ● Why did Elvis receive the mantle of “King of Rock and Roll”? ● What effect did the radio have on the emergence of Rock and Roll? ● How did American teenagers become a distinct demographic group in the 1950s? ● What role did the advancement of technology play on the separation of teenagers and their parents? ● What was the role of Chuck Berry and his importance as a “crossover” artist?

NJSLS for Unit 2

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
<ul style="list-style-type: none">● Understand the complex relationship between race and music during this time period<ul style="list-style-type: none">● Identify the pioneers of Rock and Roll in the 1950s and understand their individual contributions● various negative reactions to Rock and Roll● Recognize the complexities of race relations in 1950s America	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none">● Lectures● PowerPoint● Focused/Guided listening activities● Song of the Day/This Day in Music History “Do Now” activity● Watch Elvis’ first television experiences and discuss the importance of what he represented. ● Compare and discuss first and second generation rockers● Read *insert text from packet here*	<ul style="list-style-type: none">●teachrock.org resource●Book 2- Teenage Rebellion ●Song of the Day●Listening Template- Song of the Day●Teacher created PP● Aural examples of Unit genres●PBS Soundbreaking

<ul style="list-style-type: none"> ● Recognize the role of the disc jockey and radio in the dissemination of Rock and Roll to new audiences ● Recognize the development of teens as a distinct demographic, with new independence and influence on popular taste and culture 		
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Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Unit 3 - Trends in Rock in the early 1960s	Duration
Summary: The 1960s ushered in an era of change in all aspects of American life including music. Across the country, artists were examining different musical paths, and their place in the country reflected these influences.	7 Classes

Enduring Understandings	Essential Questions
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<ul style="list-style-type: none"> • Sixties Soul music is an integral part of the Civil Rights movement. • Soul music is entrenched in the emotional expressions of the black experience during the 1960s • The roots of Soul music are deeply tied to the Black church and the call and response aspect of the musical formula • There is a distinct difference between Soul music and Motown given the demographic of the intended audience (crossover) • The importance of the “Girl Groups” and production • The transition of Soul music into “Popular” music and its relation to so-called “race mixing” 	<ul style="list-style-type: none"> • What is soul music? • How did the sixties soul help give voice to the Civil Rights movement? • What was the relationship between the Civil Rights movement and Rock and Roll? • How did Motown help define the 1960s? • How can the regional differences in soul music be identified (Northern Soul and Southern Soul)? • What were the trends in popular music in the 1960s?
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NJSLs for Unit 3	
<p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.</p> <p>9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.</p> <p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.</p>	
<p><u>NJSLs English Language Arts & Literacy</u></p> <p>SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p> <p>RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.</p>	
<p><u>NJSLs Visual and Performing Arts</u></p> <p>Anchor Standard 1: Generating and conceptualizing ideas.</p> <p>1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.</p> <p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended</p>	

experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
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<ul style="list-style-type: none"> • Understand regional differences in Northern Soul and Southern Soul music • Define the differences between the various styles of music that flourished during the early 1960s • Define soul music and its relationship to the civil rights movement <ul style="list-style-type: none"> • Recognize the difference between Motown Soul and Stax Soul • Understand the rising popularity of television and its growing power as 	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none"> • Lectures • PowerPoint • Focused/Guided listening activities • Song of the Day/This Day in Music History “Do Now” activity • Use a timeline to compare historical context with song creation • Examine soul songs that became connected to the civil rights movement. Analyze both lyrics and music to use as a jumpoff discussion. (i.e. Sam Cooke’s <i>A Change is Gonna Come</i> or Curtis Mayfield’s <i>People Get Ready</i>.) 	<ul style="list-style-type: none"> • teachrock.org resource <ul style="list-style-type: none"> • Book 3- Transformation & Social Soul • Song of the Day • Listening Template Song of the Day • Teacher created PP • Aural examples of Unit genres • PBS Soundbreaking • CNN Soundtracks • teachrock.org: Female Songwriters in the early 1970s
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<p>a cultural force in 1950s and 1960s America</p> <ul style="list-style-type: none"> • Define the role of the teen idol • Recognize the popularity and influence of televised dance shows aimed at teenage audiences. 	<ul style="list-style-type: none"> • Watch performances of soul artists and note their choreography, sound, and look. • Read source materials describing the Brill Building process of pop song creation (i.e. Carole King Musical) • Research and view clips of various teen idols of the period. • Create lip-sync video individually or in groups, using the music of the time, soul music, including choreography 	
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Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

Unit 4- Trends in Rock in the late 1960s	Duration
Summary: The late 1960s and the introduction to British popular music is the focus of this chapter. We also discuss trends of the music festival scene which is an important introduction to the world of music and people, especially Woodstock.	7 Classes

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> ● The influence of American Blues music was far-reaching and influential on musicians around the world ● Bands from Great Britain became America's biggest hitmakers by introducing rock music, which was directly influenced by American Blues artists ● The "Summer of Love" was reflected in and around the free form styles of "Psychedelic Rock" ● Outdoor music festivals were created during this decade and have become a staple in the music world. 	<ul style="list-style-type: none"> ● In what ways did American Blues affect English musicians in the early 1960s? ● What was the British Invasion? ● Why are the Beatles considered to be one of the most influential bands of the 1960s? ● How did the San Francisco counterculture movement define a generation? ● How did psychedelic drug-use influence rock and roll? ● How did music festivals come to represent music of the counterculture era?

NJSLS for Unit 4

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
<ul style="list-style-type: none">• Know the importance of American Blues to the musicians who were a part of the British Blues explosion<ul style="list-style-type: none">• Understand the differences between British popular music of the early 1960s and the American Blues that was coming over to the UK• Recognize the influence of the Blues on early recordings and performances of British groups, like the Beatles and the Rolling Stones.• Understand the impact of the Beatles through the evolution of the group's songwriting, development	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none">• Lectures• PowerPoint• Focused/Guided listening activities• Song of the Day/This Day in Music History "Do Now" activity<ul style="list-style-type: none">• Create psychedelic era styled posters based on San Francisco style, band, and venue information• search videos on traditional 1960s light show effects, and how they were made• In small groups imagine a version of the Beatles Coming to America with a modern day band and situation.• Complete (in groups or individual) a biography on a member of The Beatles	<ul style="list-style-type: none">• teachrock.org resource• Book 2 Teenage Rebellion• American Blues in Britain• Song of the Day• Listening Template Song of the Day• Teacher created PP• Aural examples of Unit genres• PBS Soundbreaking (Producers) George Martin, et al.• CNN Soundtracks

Middletown Township Public Schools - **Rock History and Popular Culture Curriculum**

of studio technologies, album artwork, etc.

- Know how San Francisco became a center of “hippie” counterculture, culminating in a mass gathering in 1967 known as “The Summer of Love.”
- How groups organized artistic, cultural, and political events that attracted young people from all of the country to San Francisco
- Understand how psychedelic drug use inspired some musicians of this time
 - Understand how the festivals reflect their respective time periods and locations.

- Students pick one artist from the Psychedelic Era to research. Present artist and music to the class
- Watch clips from “Woodstock” and discuss the importance of the summer concerts from the 1960s, and their impacts on music today
- Have students map out addresses for the Grateful Dead, Janis Joplin, and Jefferson Airplane, and discover what made San Francisco its own music bubble.

- Beatles Documentary Days a Week: “8 Days A Week”
- Long Strange Trip: “Untold Story of the Grateful Dead”

Middletown Township Public Schools - Rock History and Popular Culture Curriculum

Unit 5 - Fragmentation of Rock in the 1970s	Duration
Summary: This unit dives into the more aggressive branches of rock and roll that happened in the 1970s including heavy rock, glam rock, and metal. It seeks to understand how Rock was transformed, fragmented, and continue to thrive under many different circumstances.	7 Classes

Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> • Genres of popular music can coexist and draw large audiences although one may “collide” with the other (Heavy Metal/Hard Rock v. Singer/Songwriter “Soft Rock”) • The musical and social roots of Heavy Metal music directly reflects the environment and socioeconomic status of its musicians and fanbase. • As have many other forms of Rock and Roll, Heavy Metal reflected the mood of disenfranchised youth on the margins of society. • Metal in Britain grew out of the same conditions as Punk; speaking in a similarly anti-establishment voice, both could be considered a form of protest music. • Heavy Metal evolved into a musical movement that embraced escapism and fantasy in a way that Punk did not. • Fragmentation of the direction of Rock dominated the 1970s 	<ul style="list-style-type: none"> • Why did rock and roll begin to fragment into various subgenres in the early 1970s? • What were the roots of “Heavy Metal?” • How was Glam Rock a reaction to popular music during the 1970s? • How did Disco relate to the sentiments and social movements of the late 1970s. • When did the movement of “front women” begin and how was it received by the Heavy Metal male dominant audience? • What did the success of the female singer-songwriters of the early 1970s reveal about the changing roles of women in the United States? • How did the women of the post-World War II increasingly seek liberation from the traditional roles they were expected to play in American society? • Why did women increasingly want a greater voice both within and outside the home? • How did women singer/songwriters reflect the female plight of seeking entrée into the decidedly male-dominated

	professions and advocated for greater control of their own bodies?
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NJSLS for Unit 5

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by

citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to student learning outcome(s)	Suggested Materials & Resources
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<ul style="list-style-type: none"> • Understand how rock as a genre began to fragment into subgenres, including hard rock, heavy metal, glam rock, folk rock, country rock, southern rock, and art rock • Identify connections between artistic expression and the broader social context in which the expression occurs • Understand the musical importance of female singer/songwriters of the early 1970s • Investigate the musical, social, and historical origins of Heavy Metal • Know the musical roots of Heavy Metal, including Hard Rock and the Blues • Understand the role of theater and the theatrics in Glam Rock performances • Understand the development of the “Black Pride” movement in the late 1960s 	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none"> • Lectures • PowerPoint • Focused/Guided listening activities • Song of the Day/This Day in Music History “Do Now” activity • Create groups and assign each group an artist/band and create fan pages for each of the groups <ul style="list-style-type: none"> • Split the class into two and debate two artists/bands. discuss their successes, struggles, and how they impacted music • Analyze the lyrics to a Heavy Metal song • View several clips of Glam Rock performers and compare/contrast the styles • Design album cover art for a Glam Rock band of your own creation • Compare and contrast the different styles of this time <ul style="list-style-type: none"> • Analyze the lyrics to James Brown’s “I’m black and I’m proud” and watch video of performance 	<ul style="list-style-type: none"> • teachrock.org resource • Book 3/Book 4: Transformation and Fragmentation • Video Juxtaposition of Sam & Dave and Jimi Hendrix • Song of the Day <ul style="list-style-type: none"> • Clips of Woodstock and other outdoor music festivals • Listening Template Song of the Day • Teacher created PP • Aural examples of Unit genres • PBS Soundbreaking “Social Soul” • CNN Soundtracks • Link Wray Documentary “Rumble”
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Middletown Township Public Schools - Rock History and Popular Culture Curriculum

Unit 6 - Fragmentation and the Punk Rock Era	Duration
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Summary: This unit looks into the outside influences that Rock has placed on it throughout the late 1960s, 70s, and into the 1980s. The introduction of MTV, make up, and commercialization of performances all played a pivotal role in the growth of music, and society, during this time.	7 Classes
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Enduring Understandings	Essential Questions
<ul style="list-style-type: none"> ● Punk Music at its core projected an anti-establishment voice and can be considered a form of protest music. ● The genre questioned the established mores of commercialization of Rock and Roll music rock ● Punk was a “call to arms” to the youth who believe that rock and roll was taken away from them. ● The music is a statement of self rule, of ultimate independence. <ul style="list-style-type: none"> ● Punk provided an aggressive retort to Stadium Rock and the commercial elements of 1970s Rock and Roll ● Punk Rock provided the door for New Wave acts. ● New Wave appealed to a larger audience through music that was less raw punk rock. ● New Wave as a genre is typically identified by unconventional melodies, exaggerated beats and quirky lyrics.” 	<ul style="list-style-type: none"> ● How was Punk Rock a reaction both to the commercialization of Rock and Roll and to the social climate in the late 1970s Britain and America? ● How did the new technology of the early 1980s cause a decline in record sales? ● How did MTV revolutionize pop culture in the early 1980s? ● How was Glam Rock a reaction to the seriousness of popular music during the 1970s? ● How did Social Soul reflect a new version of African-American identity in the late 1960s and early 1970s?

<p style="text-align: center;">NJSLS for Unit 6</p> <p><u>Career Readiness, Life Literacies, and Key Skills</u></p> <p>9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.</p> <p>9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.</p> <p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p>
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9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

1.3B.12acc.Cr1a: Describe and demonstrate how sounds and musical ideas can be used to represent events, memories, visual images, concepts, texts, or storylines.

1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
<ul style="list-style-type: none"> • Understand how rock as a genre began to fragment into subgenres <ul style="list-style-type: none"> • Understand the differences between subgenres including hard rock, heavy metal, glam rock, folk rock, country rock, southern rock, and art rock • Understand the important musical contributions of female singers/songwriters in the early 1970s. 	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none"> • Lectures • PowerPoint • Focused/Guided listening activities • Song of the Day/This Day in Music History “Do Now” activity <ul style="list-style-type: none"> • View punk performances and analyze the artist vision behind the performances • Watch clips of early MTV music videos and compare them to the music videos from the 1950s and from today. • Create an original album cover for a fictitious punk band; include an understanding of the music, audience, social context as well as how this cover relates to real album covers. • Create a lip-sync video for a pop song from the 1980s. 	<ul style="list-style-type: none"> • teachrock.org resource • Book 4: and Fragmentation • Guided reading: Lou Reed Interview • Song of the Day • Juxtaposition of Patty Smith/New York Dolls film Clip • Listening Template Song of the Day • Teacher created PP • Aural examples of Unit genres • PBS Soundbreaking Episodes 6/7 • CNN Soundtracks • MTV Clips

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Unit 7 - The Future of Rock and Roll	Duration
Summary: From aural to visual and the influence of MTV, this chapter will intertwine the many musical genres covered during the course of study and their subtle and ingenious connections over a sixty year period. The role of technology will be introduced and again connected by genre. Societal issues within the time period reflected in the music will be explored; culminating in what will be the foundation of the future of Rock and Roll music as a popular artform.	7 Classes

Enduring Understandings	Essential Questions
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- In the wake of the somber introspection of the Singer-Songwriter movement, Glam Rock brought a sense of theater back to Rock and Roll.
- By the late 1960s and early 1970s, popular music culture had grown up *and* grown serious in nature.
- During apartheid, blacks were stripped of citizenship, separated by tribal ethnicity, and forcibly relocated to reservations called “bantustans.”
 - The white minority government employed fear to maintain control, suppressing criticism with unchecked violence, and imprisoning anyone who dared question apartheid in public.
- As the 1980s came to a close, Hip Hop’s popularity only increased.
- Hip Hop emerged directly out of the living conditions in America’s inner cities in the 1970s, particularly the South Bronx region of New York City.
- As a largely white, middle-class population left urban areas for the suburbs in the 1950s and 1960s—a phenomenon known as “white flight”
- Early Hip Hop reflected the social and economic conditions of America’s inner cities, particularly the Bronx in New York City
- The importance of Rock and Roll as a particularly democratic art form
- The idea of “folk art” and its meaning in contemporary life
- The Watts Towers and their symbolic value to early 21st century creativity
- Envision the Future of Rock and Roll

- How has the relation between sound and image shifted through the history of recorded music, and how did the rise of MTV bring that relationship to a culmination of sorts?
- How did MTV help create a visual space in which artists could, inadvertently or not, challenge established ideas about gender?
- What was South African apartheid, and how did musicians unite to challenge it?
- What are the historical roots of Hip Hop?
- How did Gangsta Rap and Conscious Hip Hop respond to the social and political conditions of the 1990s?
- What defines the two Hip Hop subgenres known as “Gangsta Rap” and “Conscious Hip Hop”
 - How did both subgenres reflect social and political conditions in the 1990s, particularly escalating tensions in race relations and the prevalence of crime in inner city neighborhoods
- How is Rock and Roll's power, at least in part, a result of its being born on the margins of society?
- Where do you think the next big moment in the History of Rock and Roll will come from?
- What will future Rock and Roll sound like?
- What will future Rock and Roll do for people?

Career Readiness, Life Literacies, and Key Skills

9.2.12.CAP.3: Investigate how continuing education contributes to one's career and personal growth.

9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans.

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities.

NJSLS English Language Arts & Literacy

SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.

NJSLS Visual and Performing Arts

Anchor Standard 1: Generating and conceptualizing ideas.

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1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended experiences or abstract ideas.

1.3E.12acc.Cr1a: Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.

Anchor Standard 7: Perceiving and analyzing products.

1.3B.12adv.Re7a: Apply researched or personally developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

Anchor Standard 8: Interpreting intent and meaning.

1.3B.12acc.Re8a: Develop and support interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

Anchor Standard 9: Applying criteria to evaluate products.

1.3B.12acc.Re9b: Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

1.3E.12adv.Re9a: Develop and justify the evaluation of a variety of music based on established and personally developed criteria, digital, electronic and analog features, and understanding of purpose and context.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

1.3B.12adv.Cn10a: Demonstrate how interests, knowledge, and skills related to personal choices and intent when creating, performing, and responding to music

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

1.3B.12adv.Cn11a: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
<ul style="list-style-type: none">● Understand how early Hip Hop emerged in the 1980s and became a culture sensation● Identify how Glam Rock used makeup, theatrics, and varied musical techniques● Identify the specific aural and visual differences between genres● Recognize the importance of “stage presence” and its contribution to the “attitude” of Rock and Roll● Understand cyclical nature of popular Rock music and its ever-occurring return to its roots● Recognize the importance of Artists United Against Apartheid and “Sun City” in relation to the anti-apartied in South Africa● Recognize the extreme differences between MTV content at its infancy and today	<p>Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i></p> <ul style="list-style-type: none">● Lectures● PowerPoint● Focused/Guided listening activities● Song of the Day/This Day in Music History “Do Now” activity● Watch early music videos and compare them to music videos of today● Break into groups and discuss MTV content from the late 1980s, choose 3 early bands and discuss their music video choices.● Watch clips of Rock Operas<ul style="list-style-type: none">● Listen and compare 1980s Hip Hop to 1990s Hip Hop to 2010s Hip Hop. How do they differ? How are they still the same?	<ul style="list-style-type: none">● teachrock.org resource<ul style="list-style-type: none">● Book 4/5: Fragmentation● Guided reading: “Long Live Rock”-The Who● “White Stripes” Interview● Song of the Day● Juxtaposition of “East Coast” vs. “West Coast” Rap film Clip● Listening Template Song of the Day● Teacher created PP● Aural examples of Unit genres● PBS Soundbreaking Episodes 6/7/8● CNN Soundtracks● MTV Clips

	<ul style="list-style-type: none"> ● Research autotune, and hear different examples of how musicians have incorporated it into their music, and how detrimental it is to live performances 	
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Modifications (ML, Special Education, At Risk Students, Gifted & Talented, & 504 Plans)
<p>ML</p> <ul style="list-style-type: none"> ● Use visuals ● Introduce key vocabulary before lesson ● Use of Bilingual Dictionary ● Guided notes and/or scaffold outline for written assignments <p>Supports for Students With IEPs:</p> <ul style="list-style-type: none"> ● Allow extra time to complete assignments or tests ● Work in a small group ● Allow answers to be given orally or dictated ● Use large print books, Braille, or e-books ● Follow all IEP modifications <p>At-Risk Students:</p> <ul style="list-style-type: none"> ● Guided notes and/or scaffold outline for written assignments ● Introduce key vocabulary before lesson ● Work in a small group ● Lesson taught again using a differentiated approach ● Allow answers to be given orally or dictated ● Use visuals / anchor charts <p>Gifted and Talented:</p> <ul style="list-style-type: none"> ● Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles) ● Provide options, alternatives and choices to differentiate and broaden the curriculum ● Organize and offer flexible small group learning activities ● Provide whole group enrichment explorations ● Use center, stations, or contracts ● Organize integrated problem-solving simulations ● Propose interest-based extension activities <p>Supports for Students With 504 Plans:</p> <ul style="list-style-type: none"> ● Follow all the 504 plan modifications ● Text to speech/audio recorded selections ● Amplification system as needed

- Provide anchor charts with high frequency words and phonemic patterns